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THE *Australian* ACCORDIONIST

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Miss Accordionist of South Australia: NINA LOIZI.

See Story Page 4

EISTEDDFOD NOTES

CITY OF SYDNEY EISTEDDFOD, 1961

This Eisteddfod will be held at the Sydney Conservatorium and other halls from September 25 to October 7, 1961. There are now two Championship Sections, and a special prize of £7/7/- has been donated by the Continental Music Studios in Rockdale for the most outstanding competitor of 14 years and under. There are eight sections in all.

Copies of all Own Choice Music must be provided for the Adjudicator.

173. OPEN PIANO ACCORDION CHAMPIONSHIP (17 years and over).
TEST PIECES:
(a) "Pixie Polka." R. W. Goad. (Hohner F 35.)
(b) Own Choice.
FIRST PRIZE.—Trophy, presented by Mr. Otto Weiss.
SECOND PRIZE.—Medal. Entrance Fee, 5/6.

174. JUVENILE PIANO ACCORDION CHAMPIONSHIP (16 years and under).
TEST PIECES:
(a) "Odds and Ends." D. A. Hart. (Hohner F 27.)
(b) Own Choice. Time limit, 4 minutes.
FIRST PRIZE.—Trophy, presented by the Continental Music Studios.
SECOND PRIZE.—Medal. Entrance Fee, 4/6.

175. PIANO ACCORDION SOLO (14 years and under).
TEST PIECES:
(a) "Humoresque." Conway Graves. (Hohner F 24.)
(b) Own Choice. Time limit, 4 minutes.
FIRST PRIZE.—Presented by W. H. Paling & Co. Ltd.
SECOND PRIZE.—Medal. Entrance Fee, 4/6.
NOTE: No competitor may enter in both (a) and (b) in 10 and 12 years and under.

176. PIANO ACCORDION SOLO (12 years and under).
TEST PIECES:
(a) "Hyacinth." Sid Baxter. (Hohner F 18); or
(b) "Irish Waltz Selection." G. Romani. (Hohner F 44.)
FIRST PRIZES.—Presented by Mr. Garry Marks and Mr. S. R. White.
SECOND PRIZES.—Medals. Entrance Fee, 4/-.

177. PIANO ACCORDION SOLO (10 years and under).
TEST PIECES:
(a) "Waltzing." R. McF. Adamson. (Hohner F 30); or
(b) "Hippity-Hop." G. S. Mathis. (Hohner F 9.)
FIRST PRIZES.—Presented by J. Stanley Johnston Pty. Ltd. and Mr. L. Peachey.
SECOND PRIZES.—Medals. Entrance Fee, 3/6.

178a. PIANO ACCORDION DUET (15 and over).
TEST PIECE.—Own Choice.
FIRST PRIZES.—Trophies, presented by Nicholson's Pty. Ltd.
SECOND PRIZES.—Medals. Entrance Fee, 7/6 per duet.

178b. PIANO ACCORDION DUET (14 and under).
TEST PIECE.—Own Choice.
FIRST Prizes.—Trophies, presented by Nicholson's Pty. Ltd.
SECOND PRIZES.—Medals. Entrance Fee, 7/6 per duet.

179. PIANO ACCORDION QUARTET.
TEST PIECE.—Own Choice.
FIRST PRIZES.—Trophies, presented by M. Hohner, A.G.
Entrance Fee, 9/6 per quartet.

The adjudicator will be Mr. Gus Merzi, Sydney.

ST. GEORGE DISTRICT (SYDNEY) EISTEDDFOD

The Eisteddfod Committee, for the first time, included two sections for the piano accordion in the forthcoming Eisteddfod, to be held from August 24 to September 9, 1961. These are:

Section 73—Solo, 12 years and under.
Section 74—Solo, 14 years and under.

Own Choice pieces only, no test pieces, time limit in each section two minutes. Entries close July 8; late entries will be received until July 22 by the Secretary, Mr. A. B. Christison, 11 Mimosa Street, Bexley, N.S.W. Adjudicator will be Mr. Garry Marks, Sydney.

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6th LATROBE VALLEY EISTEDDFOD TRARALGON, VICTORIA

This Eisteddfod commences on August 25. There are four sections for the piano accordion, namely:

138—Solo, 16 years and under.
139—Solo, under 21 years.
140—Solo, Open.
141—Duet or Quartet, Open.

Test pieces are not listed in the syllabus, and the name of the adjudicator was not available when going to press.

PARRAMATTA EISTEDDFOD

As in other N.S.W. Eisteddfods, the Parramatta Eisteddfod again highlighted the fact that competitors put their heart and soul into their "own-choice" pieces but, on the other hand, treat the test piece as something to play through and be done with item, something to rattle off just because the syllabus demands it. If they would only reflect on the matter they would see how wrong that attitude is. After all, the test piece is the yard stick by which the adjudicator can make comparison between one competitor and the other. In the own-choice selections there are always such widely divergent standards of technique and musicianship (perhaps not so much displayed as demanded by the piece) that the adjudicator often has no alternative but to judge by the playing of the test piece alone. It should not be necessary to point out that the test piece has been selected for the reason that it contains a technical and a musical problem, and that it is the competitors' chance to show how well he can play it and what he can make out of the piece. Test pieces therefore are not always easy to "put over" and require much more thought than has been in evidence in Parramatta and elsewhere.

Competitor Maurice Sasso came straight to the Eisteddfod from the train from Adelaide, where he had competed in the N.A.O. competitions, and it is remarkable that he was able to secure first place in two out of four sections in spite of the stress of the preceding long journey.

RESULTS

Section 35—1st: Anita Beuthien, with 91 marks; 2nd: Carol Stevenson, with 90 marks; highly commended were Dennis Wooley (85) and Christine Atkins (84).

Section 36—1st: Maurice Sasso, with 179 marks; highly commended were Arthur Goodman-Jones (173) and Carol Stevenson (172).

Section 37—1st: Maurice Sasso, with 176 marks; highly commended: Arthur Goodman-Jones (165).

Section 38—1st: Arthur Goodman-Jones, with 187 marks; highly commended: Maurice Sasso (176).

The adjudicator was Mr. Garry Marks, Sydney.

WOLLONGONG EISTEDDFOD

Results in the piano accordion sections of this Eisteddfod, which was held in May, were as follows:

		Marks
Section 101	1st: Cheryl Gadge	92
	2nd: Dieter Mylius	88
	Commended: Anita Beuthien	82
Section 102	1st: Kevin Barrett	97
	2nd: Cheryl Gadge	90
	Commended: Ross Casterina	88
Section 103	1st: Arthur Goodman-Jones	99
	2nd: Barry Thompson	90
	Commended: Henry Feiner	88
Section 104	1st: Leo Dellolio	85
	2nd: Maurice Sasso	83
	Commended: Arthur Goodman-Jones	80
Section 105	1st: Enso Giribaldi	81
Section 106	1st: Maurice Sasso	185
	2nd: Arthur Goodman-Jones	170
Section 107	1st: Leo Dellolio	182
	2nd: Arthur Goodman-Jones	181
	Commended: Maurice Sasso	180
Section 108 Duet	1st: Goodman-Jones and Barry Thompson	90
	2nd: Henry Feiner and Colin Piper	89
Section 109 Duet	1st: Goodman-Jones and Michael O'Brien	90
	2nd: Maurice Sasso and Anita Beuthien	89
Section 110 Quartet	1st: Beck, Wickens, Campbell, and Thorne	184
	2nd: Feiner, Beuthien, Piper, and Thompson	182

Remarks as to test pieces in the Parramatta Eisteddfod apply here also. Standard of playing on own-choice pieces was very high indeed. Adjudicator was Mr. Garry Marks.

C.I.A. NEWS

The 27th World Accordion Congress and the 14th Coupe Mondiale will be held at Pallanza, Italy, on September 15 to 17, 1961. The Festival Concert will be presented by the Federazione Italiana Armonicisti e Fisarmonicisti. Greece plans to send delegates to the Congress for the first time. The test piece, "Concert Etude, No. 2," was specially written for the contest by famous American accordionist Eugene Ettore, and was chosen as the best from among six pieces submitted. Copies have been mailed to all entrants in the contest.

N.A.O. FESTIVAL IN ADELAIDE BEST EVER

South Australians and interstate competitors at the recent N.A.O. Festival in Adelaide proved to the world and to themselves that friendly competition and not fierce aggressiveness in contests produces music making of the best, as much enjoyed by the players as by the listeners.

For several days and nights elimination contests were held, and as most of the competitors are residents of South Australia, the N.A.O. thought it advisable to bring over an adjudicator from another State. The choice fell on Mr. Otto Weiss, a well-known Sydney musician who is Principal of the Otto Weiss Accordion Studios in Sydney, and who has made a name for himself in New South Wales accordion circles. He tackled his task with gusto and his decisions were fair and prompt. In several sections where entries from New South Wales had been received, Mr. Weiss relinquished the adjudicator's chair, which was then occupied by Mr. Fred Sellers, Mr. Jim Atkinson, and Mr. James Barron, either singly or in conjunction with each other.

This method of adjudicating notches up a few credit marks for the N.A.O. As in law, justice must not only be

At right—John Zdysiewicz, winner of Grand Championship Cup, hands over to Malcolm Colegate his S.A. Student Championship Cup, which he also won and in which Malcolm was runner-up—a voluntary gesture which won instant approval from the 1,000 enthusiasts present in the Adelaide Town Hall.

Below—N.A.O. President Harry J. Green presents the Open Accordion Band Trophy to Johann Stiftner, Conductor of Elite Accordion Band.

done, it must also be obvious that it is done.

With the exception of the Australian Grand Championship, all sections had been played off and decided by May 17, when the Accordion Festival Concert was held in the Adelaide Town Hall. The large auditorium was packed, and those present were treated to an accordion concert of the highest calibre, presented by the section winners, from soloists to accordion bands. As already mentioned, this was "music making of the best," and the N.A.O. teachers should be proud to have produced these fine players. The whole concert, transferred to any stage in any other State of the Commonwealth, would meet the same acclaim, and it would be impossible to select any single item for special praise. However, one guest artist must receive a special word of praise: the Adelaide Children's Conservatorium Choir, under Neil McDermid. One does not often hear such fresh voices and perfect intonation.

When the time came for the two finalists for the Australian Grand Championship to go on stage you could feel the tension among the people in the large hall. The three associate adjudicators took their places—Mr. Weiss stood down as one competitor came from his home State —and Maurice Sasso (N.S.W.) and John Zdysiewicz (S.A.) played for the coveted title and the Hohner Cup. When it comes to championship playing the musicianship and technical ability of the contestants can be assumed to be on a par, and so it was that night. In such cases experience and maturity count, and as John Zdysiewicz also showed greater maturity in his musical expression, he became the new champion. John is a very gifted young man, a university student, and is sure to rise on the ladder of fame. By the time Maurice Sasso reaches John's age he will also possess these almost indefinable qualities which a lad of 15 just cannot have.

Mr. Otto Weiss, Adjudicator for N.A.O. Festivals in Adelaide and Brisbane, 1961. Mr. Weiss is a well known teacher of accordion in N.S.W. and has a reputation as a composer and conductor.

Kurt Jacob, Australian Hohner representative, presents the Hohner Grand Championship N.A.O. Cup to John Zdysiewicz, student of Henry Malkin at Adelaide College of Music. Runner-up was Maurice Sasso, of Sydney.

A little incident that night showed just what stamp of man John Zdysiewicz is. He had previously won the S.A. Student Championship and had been presented with the Excelsior Cup not quite an hour before winning the Grand Championship. As soon as the adjudicators had announced him winner and he was on stage, he asked permission to call on the runner-up in the Student Championship, Malcolm Colegate, to come on stage. And there and then, on the spur of the moment, he asked Malcolm to accept the Student Championship Cup from him, and made the presentation to Malcolm to the thunderous applause of all those present.

The "Miss Accordionist of S.A." contest was the final item on the programme, and you can see the smiling winner, Miss Nina Loizi, on the front cover. Among the prizes which the Miss Accordionist title bestows is a free trip to Brisbane, where Miss Loizi will take part in the Queensland N.A.O. Festival.

Accordion Festival competions results:

1—Grand Championship of Australia (Hohner Cup): 1st, John Zdysiewicz (S.A.); 2nd, Maurice Sasso (N.S.W.)

2—S.A. Student Championship (Excelsior Cup): 1st, John Zdysiewicz; 2nd, Malcolm Colegate; 3rd, Michael Conole.

3—Senior Student Championship (Stradivarius Cup): 1st, Maurice Sasso; 2nd, Marie Morgan; 3rd, John Carlini.

4—Sub - Senior Student Championship (Cawthorne Cup): 1st, Brendan Sargent; 2nd, Janice Fry; 3rd, Barry Voege.

5—Intermediate Student Championship (Americana Cup): 1st, Janice Fry; 2nd, Clement Case; 3rd, Carmel Case.

6—Junior Student Championship (Manhattan Cup): 1st, Allan Farrer; 2nd, Yvonne Barry; 3rd, Clement Case.

7—Sub - Junior Student Championship (N.A.O. Cup): 1st, Marina Bencic; 2nd, Beverly Kadow; 3rd, Marta Stiftner.

8—Beginners' Student Championship (C.I.A. Cup): 1st, Bernard Clarke; 2nd, George Jannos; 3rd, Robert Slee.

9—Light Music Section—Trophy Award: Equal 1st, Nina Rusakow and Rudolf Enderi Duo, Maurice Sasso Electronic Act.

10—Accordion Band Section—Champion Junior Band: 1st, Johann Stiftner's Junior Band; 2nd, Charles Rich's A.C.M. Band. Champion Senior Band: 1st, Henry Malkin's Adelaide College of Music Band; 2nd, Elite Accordion Band.

11—Accordion Concert Band Section—Student Division: 1st, Ida Horner's Scottish Band; 2nd, Edwardstown College of Music Band. Open Division: 1st, Elite Accordion Orchestra; 2nd, Edwardstown College of Music Band.

12—Miss Accordionist of S.A.: 1st, Nina Loizi; runner-up, Raelene Aird; best national costume, Ieva Mizing.

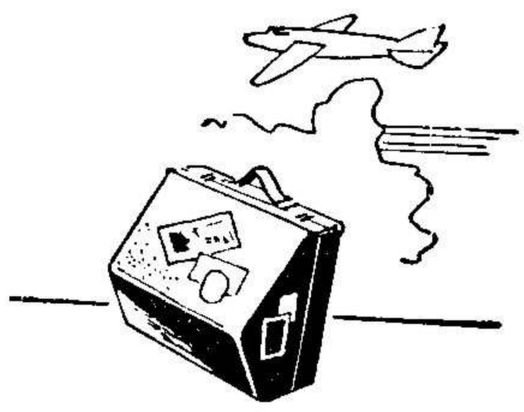
Dr. ERNST HOHNER CELEBRATES 75th BIRTHDAY

Director, Dr. Ernst Hohner.

Dr. Ernst Hohner, the senior among the directors of Matth. Hohner, A. G., celebrated his 75th birthday on June 28. His youthful energy belies his age: he is at work every day, always ready to advise and help where he is needed. He joined the firm in 1905, became director in 1920, and the innate Suabian wisdom and tenacity which he brought with him and the experience which he gained have contributed in no small way to the development of the House of Hohner. The Hohner factory, with more than 4,000 employees, is now the largest musical industry in the world.

Dr. Ernst Hohner spent several years in the U.S.A., Canada, Mexico, England, and France before 1920, and has the broad vision of a man who knows the world. His work and interests are manifold: from business organisation in and outside Europe to social welfare in the town of Trossingen; from technical problems in the making of accordions to administrative questions of a University. It was he who called Herrmann Schittenhelm and Prof. Hugo Herrmann to Trossingen, who commissioned the first works for accordion solo, and who laid the foundation and later built up the Trossingen Music School, nowadays a State Accordion Teachers' College.

Perhaps the greatest of his achievements is the huge music school now being built which bears his name. The first of the groups of buildings containing an ultra modern concert hall was opened more than a year ago and discussed in these pages. In the meantime musicians of such calibre as Paul Hindemith and Hans Rosbaud have given concerts in the new hall, and leading architects have claimed it to be the most beautiful and the best accoustically in any city between Zurich and Stuttgart.



On two previous occasions the German Government honored Dr. Ernst Hohner with citations and medals, the Tuebingen University bestowed on him the title Dr. H.C., and he was made Senator of the Stuttgart Technical High School, as well as of the Stuttgart Conservatorium.

Our best wishes and congratulations!

JIMMY SHAND

The Great Man of Scottish Music and his All-Scottish Show came, conquered, and travelled on much too soon for their many friends in Australia. With the exception of their Hobart season, all concerts attracted huge audiences, and we are told that the Tasmanian lack of support was due only to internecine warfare between two local Scottish organisations there who, it is to be hoped, have by now buried the hatchet. They missed the chance of a lifetime. Kenneth MacKellar, the tenor, and Lucille Graham, the soprano, were sheer delight to listen to, and it is impossible to write in anything but superlative terms about anyone who appeared on stage with them. That includes all the dancers, comedians, and, of course, Jimmy Shand. Whilst everyone agrees that the financial burden of bringing the entire Shand orchestra out on tour is too great to be borne by any concert agency, it was nevertheless felt that the sound of the Jimmy Shand Quartet on stage did not match the sound known to his admirers from his recordings. This is not meant to be criticism in any way. Jimmy and his group played as beautifully as they always do, and his second desk accordionist, who played an Atlantic accordion, also proved himself a musician par excellence.

Whilst Jimmy Shand was in Australia, Parlophone released another of his typical records, a single 8027, with Gaelic Waltz on one side and The Turra Trot on the other. Jimmy's records gladden the hearts of Scotsmen wherever they may live, and this one is no exception.

Jimmy Shand demonstrates a Hohner accordion to the Hon. Sir Lyell McEwin, K.B.E., M.L.C., Chief Secretary and Minister for Health in the S.A. Government. Members of the Adelaide College of Music Piano Accordion Band on right. Scene is at Adelaide Airport.

ACCORDION OVERSEAS

U.S.A.

Miss Esther Bertieux, a Miss Accordionist of Puerto Rico, has entered for participation in the International Accordion Festival, to be held in November in New York under the proved organisation of the A.A.A. Miss Berthieux is a regular artist on Puerto Rico Radio and TV.

The presentation of a plaque from the American Accordionists' Association climaxed the night of the New York premiere performance of the Hohner Accordion Symphony Orchestra. At a reception for the orchestra and conductor R. Wuerthner at the Hotel Governor Clinton after the ensemble's concert at the Town Hall, Joe Biviano, president of the A.A.A., presented the maestro with a silver plaque "in recognition of outstanding contributions and efforts toward the progress of the accordion as a serious ensemble instrument."

Otto Luening, Professor of Composition at the Music Department of Columbia University in New York, has accepted a commission to write a work for the accordion. The commission stems from the A.A.A., and Mr. Luening has agreed to write a solo for accordion of about five minutes' length. A special composer commissioning committee for the A.A.A. is responsible for these commissionings, which have so far produced works by Paul Creston, Wallingford Riegger, Virgil Thomson, Carlos Surinach, Robert Russell Bennett, Henry Cowell, William Grant Still.

NEWS AND NOTES FROM THE COMMONWEALTH MUSIC CENTRES

WESTERN AUSTRALIA

Our reporter says that all teachers in Perth are working to their full capacity and that many are looking for assistant teachers.

Reg Smirke says he would find it difficult to fit in new pupils; the Don Vickers, father and son, also have their hands full teaching.

Harry Bluck has furnished teaching studios and classrooms in his Keyboard Kollege, and has at last sufficient space at his disposal to think of expanding. His staff of teachers at present comprises Colin Lovelady, Ossie Sanderson, Ross Bollater, Barry Palmer, Len Vlahov, Len Wilson, and Valerie Goff. Former pupil John Gianatti has established himself as an independent teacher and is often heard on the air.

Peter Piccini, Jnr., now runs three teaching studios. The original premises at East Perth are going strong; the new branches are at Victoria Park and at Fremantle. During his father's absence in Italy, Peter keeps an eye on the retail shop. Peter, by the way, played in the A.B.C. TV Anniversary Show.

In the final of "TVW Stairway to the Stars," we heard Giuseppe Tilli, of Osborne Park. The first prize is £200.

Al Taskunas, in Boulder on the Goldfields, reports promising new pupils in Ronald Davey, Helen Zorzut, and Tom Laverty. Sam Harper is now a popular entertainer at the Federal Chambers in Kalgoorlie. Al conducts the new Eastern Goldfields Accordion Band, which made its first appearance at "Let's Go," a stage show presented by producer Charlie Logan at Kalgoorlie Town Hall in July.

NEW SOUTH WALES

David Bernard, now one of Sydney's best accordionists, has completed his season with the French musical "Irma La Douce" after playing lead in the pit in Sydney and Brisbane. He was called to Melbourne for a week to acquaint Melbourne musicians with the finer points of the score, a signal honor for a young man. In between shows David appeared on TV in Brisbane on two occasions, and is currently doing work for the A.B.C. in Sydney.

David Bernard

As a finale to the National Heart Campaign Week, members of the Mosman Group held a gala afternoon. Entertainers included Peggy Mortimer and Enso Toppano and Maurice Sasso. Enso and Peggy rise at 5.30 every morning to be ready to face the TV cameras at 7 a.m. They have been conducting the breakfast session at TV-ATN7 in Sydney for 2½ years, still going strong.

Brandman Music Studio has moved from Maroubra to Rockdale, where it opened as the Continental Music Studio at 485 Princes Highway. Tuition is provided on accordion, piano—both jazz and classic—guitar, both Spanish and Western style, drums and trumpet.

Herbie Marks, with wife Anne and baby Leonard, are on an overseas holiday trip which will take them first direct to Cairo by plane, then on to Rome, where Herbie plans to acquire a car. From Rome they will traverse Italy in a northerly direction, visit Vienna, Czechoslovakia, Germany, Denmark, Holland, France, and Switzerland. They hope to have enough time to drive along the Riviera to Genoa, where they intend taking a ship home in about three months' time. A visit to the Hohner factory is part of the schedule.

WANT TO LEARN SOME BUSH SONGS?

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Lucy Day, of Grafton, reports that at the recent Grafton Eisteddfod, two of her pupils secured first and second places in the accordion section. They are Judith Ross, with 80 marks, and son Geoff, with 79 marks.

Philip Tempone, whose photo appeared in our last issue, has moved to Lithgow and has appeared on the radio there.

Accordion studio Weiss followed an invitation by the German community of Newcastle to give a concert for them at the Roxy Theatre in Hamilton on June 24, and was accorded a very warm welcome. Although the weather turned out extremely cold, the hall was packed when the curtain rose to reveal the 30 members of the Weiss orchestra. The programme ranged from Orpheus in the Underworld and Barber of Seville Overtures to Lehar's Heidenroeslin and lighter fare. Several of the studio quartets played, and bongo drums and maraccas were heard in the rumba "Sassa," from the Operetta Blue Mask. Otto himself used two univox instruments in his "Oriental Scene" backed by a quintet, which includes bass-accordion player Frank Humes.

Otto Weiss Studio Orchestra at Hamilton, N.S.W.

The following morning members of the orchestra were taken on a drive along the shores of Lake Macquarie, where they were entertained by members of the German Club. After lunch they said farewell to their hosts, and in their seven cars drove back to Sydney. A repeat concert in Newcastle is planned for November, 1961.

Otto Weiss Studio Orchestra at Lake Macquarie on the return journey from Newcastle.

QUEENSLAND

Mal Murphy has had the misfortune of cutting his thumb in an accident, and required stiches. The wound is healing well, and his right hand, the one affected, should be in playing order again soon. Last February Mal had to undergo an operation for the removal of a growth from his right wrist. With this mishap on top of everything, Mal concentrates on bass work, and his left hand technique is better than ever. It's an ill wind . . .

He reports that pupil Bob James played on TV Channel 9 in "Brisbane Tonight"; Edna Guyomar playing difficult things like Fiddle Faddle with remarkable ease; 10 year old Pamela Meeson 120 bass, and all showing a lot of promise; Mr. Ernie Le-Garde, blind and father of the now famous Le-Garde twins, still comes to see us for a lesson now and then; the Devlin brothers, Patrick and Denis, doing nice duet work; Andrew Bilyk appears regularly at the Saturday Ukrainian dances; Mr. Bill

Wallace mentioned for the good work he is doing for the accordion. Both he and daughter Lynette are playing better and better; Jim Scholefield, 14, who lost his right hand in an accident some time ago has become a champion melodica player and shows great courage in his disablement; other pupils, too numerous to receive detailed honors, are Len McCarthy, Pauline Hewitt, Carol Brinkley, Anne Weston, Trevor Small, Lila Shearn, Karen Henry, Jim Chippendale, Mal Noble, Deloraine Austin, John Zuckelis, Lawrence Yakimoff, and Mrs. Elsie Giffin. Edith Low, who assists Mal in the studio, recommends Renata Karey, Judith MacLarey, Ken Rohers, Michael Parasyn, Geoffrey Edgar, and Erica Wegryzniak. Surfers Paradise pupils listed are Beryl Hawkins, Susan Masters, Chris Snowman, Theresa and Maureen Carrol, Frank Reynolds, Geoff Page, and the four members of the Huth family, Lorna, Bruce, Rodney, and Ray, Bernard Veny, Janet Billian, Ray Menzies, Michael Howard, Julie Hopgood, John Everingham and, last, Norm McLeod, who is a former student of Mrs. Adelaide Quinn, of Adelaide.

Mal has completed two new sambas, a tango and a novelty number, and in between work has found time to become singles and doubles champion of the Greater Brisbane Hardcourt Tennis Association. Congratulations, Mal!

Queensland College of Music Reports

The Queensland College of Music Senior Piano Accordion Band, featuring Lyn Brady, Graham Spicer, Chris Attrill, Norma Phillips, Marion Sowden and Pauline Liversedge, made a highly successful appearance on the Channel Niners Show in recent weeks. They were accompanied by College drummer, Barry Howes.

In addition to the weekly College TV spot, students appear in BTQ Channel 7's breakfast session. John Kuskopf appeared recently with College drummer Tom Slater and guitarist Alan Mundy. Acts are also supplied for Channel 9's Coca Cola Show, and recently featured were duetists Gary Campbel and Ray Ives.

The College Chord Organ Club is very popular and is growing rapidly.

Commended by F. Jeffers: Kay Brighton, Sally Brown, Jaqueline Doyle, Joseph Doyle, Judy Gyarmati, Wendy Malborg, Michael O'Brien, Ian Pettigrew, John Sweeper, Phillip Sweeper, Robyn Brumpton, Lorraine Clarke, Stuart Coggins, Ann Elder, Rodney Hutchinson, Jill Kemp, Jean Maughan, Kevin Voigt, Faye Thompson, Kaye Thompson, Santa Coco, Robert Romano, Lesley McGuinness, Brian Doolan, Denise Onslow, Michael Power, Robin Hay, George Finder, Clarissa Pearce.

Miss N. Spooner commends: Ken Casey, Carl Currie, Miss Millard, N. Morris, M. Benze, Linda Bullock, R. Clements, Charmaine Haley, Wayne Adams, A. De Francis, K. Miller.

Miss B. Hosier commends: John Stocki, Wally Sokoluk, Mrs. A. Hoek, Richard Zylkowski, Mrs. C. Chambers, Dawn Duncombe, Jeanette Stitz, Joyce White, Marion White, Z. Eutropis.

Daryl Taylor commends: Pamela Benfer, Dawn Schneider, Colin Dowling, Ian Crane.

Redcliffe Accordion School

Students are preparing for N.A.O. Festival. In the previous Festival, student Lyn Moore was named Miss Accordionist, therefore much interest is shown in this section. Entries from Redcliffe for this section include Estelle McMillan, Robyn Hudson and Barbara Perry.

The Senior Band of the School broadcast over Station 4KQ from the Eventide Home on the occasion of Mothers' Day. The band included selections from "My Fair Lady."

The Senior Band also gave a show at the Clontarf Progress Hall for the boy scouts, and in this show musicians were also featured from the Queensland College of Music. At the conclusion of the show Mr. Jeffers was presented with a fleur-de-lis in recognition of his services and those of the band in assist-

Jerry Uitdehaag Accordion Band, Horsham, Victoria.

ing to raise funds for the Boy Scout Movement.

Suzanne Siemon appeared on Channel 9 Coca Cola Show.

Commended by F. Jeffers: Robyn Day, Tony McCall, Gregory Yates, Marilyn Andrews, Ronald Neumann, Lynette Shields, Anne Stewart, John Hallett, Ian Staff, Russell Lamb, David Lee, Estelle McMillan, Len Roberts, Phillip Mutzelberg.

Miss McAllister commends: Alan Weaver, Beverley Belcher, Cheryl Burnett, Rosemary Humphrey, Diane McLauchlan, Jilleen Latter, Heather Latter, Christine Lloyd, Billy Garsden, Bruce Dixon, Margaret Henry.

Gino Zocchi reports that his studio is growing steadily. Among very promising pupils he lists Cheryl Lyle, Leon Kurylo, Joe Russo and brother Alfred Zocchi. Friday evenings and week-ends Gino plays in a Latin American band.

Heard in "House Party" on TV was Carole Bell, whose accordion playing elicited letters to the press. A West End music lover wrote: "Please let us see more of such talented young artists."

VICTORIA

Jerry Uitdehaag reports from Horsham that his accordion group has had many engagements lately, and that they provided a float for the W.O.W. Festival (Wool, Oats and Wheat for the uninitiated). Their float received first prize as best sustained float, and came third in 39 other floats. They played without interval for the entire 2½ miles of the procession in 93 degrees heat and felt W.F.W. afterwards (worse for wear). Personnel of the group is: Ferdie Vander Riet (guitar), Graham Meyer, Mrs. Dixon, Colin Rule, Jerry Uitdehaag, Laurie Williams, Naomi Reeve and Mario Plasser (accordions), and O. Rule (drums).

HAPPY COOK NOW EVEN HAPPIER

Happy Cook, 17-year-old Northern Territory entrant for the Miss Australia Quest, is the first full-blooded aboriginal girl ever to compete. She is a member of the Tiwi tribe and a school teacher on Melville Island. The organisers of the quest invited her and her chaperon, Mrs. E. J. Rogers, to Melbourne for a week's holiday. On the way they stopped over in Adelaide for a few days, where Happy, somewhere and quite casually, remarked that her class on Melville Island had asked her to bring back an accordion. She said: "They love music, particularly accordion music, so I am learning to play." Mr. H. J. Green, Principal of the Adelaide College of Music, read of her wish in a newspaper and promptly announced that the College would present Happy with an accordion and with free postal tuition.

The news was flashed to Happy in Melbourne, where Mrs. Rogers reported that Happy was jumping for joy at the prospect of returning to Melville Island with an accordion. "We'll be able to sing," Happy said, "and there'll be music for folk dances . . . one of my boys, John (Johnny is about five), wants to learn to play, and so do some of the older children. Very, very nice. Thank you very much."

Our photo shows Happy at Adelaide airport, on her way back to Darwin, receiving the accordion from Mr. Harry J. Green and his son Peter.

Happy Cooke, aboriginal Miss Australia entrant, receives a gift of a piano accordion for use with her kindergarten pupils on Melville Island, N.T., from Mr. Peter Green, a Director of Stradivarius Company of Australia. Governing Director, Mr. Harry J. Green, looks on.

LARRY ADLER VISIT SOON

Larry Adler is again visiting Australia and will begin his concert season in August after giving several concerts in New Zealand in July. The A.B.C. has arranged for him to give 46 concerts in 15 weeks beginning with a TV appearance in Sydney on August 13. He then proceeds to Western Australia, where the Australian tour proper begins. Concert dates are:

KALGOORLIE: August 19.
GERALDTON: August 22.
PERTH: August 25, 26, 29, 31.
ALBANY: September 2.
BROKEN HILL: September 5.
ADELAIDE: September 7, 9.
HOBART: September 12.
LAUNCESTON: September 14.
HOBART: September 16, 19.
DEVONPORT: September 21.
MELBOURNE: September 25, 26, 27.
BRISBANE: September 30.
SOUTHPORT: October 2.
TOOWOOMBA: October 4.
BRISBANE: October 6, 7.
SYDNEY: October 10 for two TV appearances.
MAITLAND: October 11.
SYDNEY: October 15 for a students' recital.
WAGGA: October 17.
ALBURY: October 18.
MELBOURNE: October 21, 25.
SHEPPARTON: October 27.
SALE: October 30.
BALLARAT: November 1.
SYDNEY: November 4, 7, 8, 9, 11, 14 for one orchestral concert, three youth concerts, and two appearances with dance band.
BRISBANE: November 16.
MARYBOROUGH: November 17.
BUNDABERG: November 18.
ROCKHAMPTON: November 20.
MACKAY: November 21.
TOWNSVILLE: November 22.

Larry's many friends and admirers are looking forward to these concerts and welcome the A.B.C.'s decision to bring celebrities to towns and cities away from the coast, places which have had to depend on broadcasts from the capital cities up to now.

LETTER TO THE EDITOR

Sir,—Since the Piano Accordion Section was introduced in the City of Sydney Eisteddfod much dissatisfaction has been noticed by many who are anxious to see this section become a feature and an attraction.

I would like to make a few suggestions in a constructive manner. Having been Musical Director in the principal theatres and cinemas in Australia, New Zealand, and overseas, my credentials and experience should be of some value.

Junior players must be encouraged not, as they have been, discouraged. I would suggest that in the lower grades the minimum marks given should be 75%. This would encourage them. At the 1960 Sydney Eisteddfod many of the youngsters were in tears because of their low marks. I am told that some of the papers were marked as low as 50%. Is it any wonder that the youngsters had a little weep after many weeks of hard work? They must not be judged from a professional standard, and an allowance should be made for nerves and strange conditions. In the Championship Section a really excellent performance is expected and no leniency for errors need be given, as these players are experienced and accustomed to appearing in public.

Re the adjudicator: IT IS NOT ESSENTIAL THAT HE OR SHE BE AN ACCORDIONIST. A musician with high qualifications would be quite competent to fill that position. Some will disagree with that idea and say it is necessary to appoint someone who plays the instrument. That is quite a ridiculous answer. If it is necessary for a man to play an instrument before he can comment on it, then the conductor of an opera must be able to play every instrument in the orchestra. He must also be a vocalist. Not being a bassoonist, flautist, violinist, drummer, etc., he is not able to assess the ability of his men, and not being a vocalist he is not competent to criticise his chorus and principals.

That evidently is the opinion of those opposing the non-playing adjudicator. Wishing success to every section of the Eisteddfod.

Yours sincerely,

SAM R. WHITE.

Manly, Sydney.

Currently filling radio, TV and concert engagements in England and Europe, the 24-year-old Danish accordionist, Mogens Ellegaard, campaigns energetically and effectively for his worthy cause — acceptance of the accordion in the concert field. Recent TV appearances in the United States have included the shows of Arthur Godfrey, Jack Paar, Dave Garrowar, and Dinah Shore. Danish composer, Ole Schmidt, has written a "Symphonic Fantasy and Allegro for Accordion and Orchestra" especially for Mr. Ellegaard, which work the artist performed on March 11, 1961, with the Florida Symphony, Orlando, conducted by Henry Mazer. He records for Vox Records and returns to America this autumn for symphonic engagements.

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RECOGNISING THE ACCORDION

By MOGENS ELLEGAARD

Once upon a time, at its first origin and appearance, every musical instrument—which today has reached a standardised and lasting ideal—went through different problematic stages of development. At first it was created out of simple musical joy and a drive to play. It lived among the people in a condition of improvising and imitating use. Then a musical "puberty age" would follow, full of all sorts of problems regarding the final shaping and characteristics of the instrument. Skilled musicians would arise, and literature, too. And at the end of this long, many-phased process the instrument at last reached recognition and acceptance in the music world.

It was in 1822 that the first ancestor of the modern accordion made its appearance, thanks to a young German instrument builder, Friedrich Buschmann. He had invented the harmonica a year before, and in the accordion he found an instrument with more metal tongues, which could be made to vibrate not by the mouth's breath but through a primitive air pump, the bellows. And, ever since, the accordion has been leading a life of an ugly duckling in the music world, amongst smaller and bigger brothers long ago acknowledged as worthy musical instruments on the concert stage.

MUSICAL EVOLUTION

In the beginning the accordion was an awkward looking and sounding creature, with a harsh, tinny voice, limited diatonic scales, and never changing, monotonous tonic-dominant bass. But today, after radical technical development and countless improvements, we can look at an instrument with tonal beauty, dynamic, technical and musical possibilities far superior to many a good member of the "musical nobility." With a range surpassed only by the pedal organ, it is the fulfillment of a human dream—a portable, many-voiced instrument, ideal for monophonic and polyphonic playing, with great similarity to the organ, indeed not far from the reed organ at all, with charming characteristics of its own (as well as some limitations just like any other instrument). This is the status quo of the modern accordion, a "nearly perfect swan in the yard of musical instruments," but, in spite of this fact, not recognised as such. An instrument regarded, in the best of cases, as a folk-music instrument, generally as a proletarian instrument and, by Grove's Dictionary of Music and Musicians, "indeed little more than a toy!"

The reasons for this situation are quite obvious and understandable, since any musical instrument is judged not only according to its own musical and technical possibilities, but also on the basis of its repertoire and the musician behind it. And it must be sadly admitted that the number of high-class accordionists is appallingly small. Furthermore, the few serious ambassadors of the accordion have, in most cases, not been brought to the world's attention!

The average professional or amateur accordionist is a "low-brow" enthusiast, mostly with a meagre musical and technical background. He will play you anything from Beer Barrel Polka, Cuckoo Waltz, Lady of Spain, and Kitten on the Keys to Grieg's Piano Concerto and Beethoven's Fifth Symphony. He will "fake it" (and smile), use ump-pa-pa bass and bellow shakes en masse—and you are sure to find him performing in any cocktail lounge, restaurant, dance hall and ladies' tea club.

To play any instrument well requires talent, much work and assiduity. Only a few gifted and energetic musicians reach a stage of fine musicianship and technical skill. But in spite of countless mediocre instrumentalists of all kinds, the public must always bear in mind such names as Gieseking, Rubenstein, Richter, Heifitz, Oistrakh, and other real virtuosos who have proved to the world the value of these instruments in the concert halls. The accordion is not

in such a blessed position, and it is invariably (and understandably) judged according to the dubious standard of those numerous accordionists who play mostly "pop" or tasteless transcriptions of "good" music!

The transcriptions and arrangements of works by the masters have been a constant pain to many a purist's ear. Why this stealing of repertoire originally composed and intended for execution on other instruments? The accordionist who wants to interpret serious music on his instrument has practically no original repertoire to choose from, since the accordion did not exist as a developed musical instrument at the time of Bach, Handel, Mozart or any of the other classic composers.

Only since 1930 have composers given any thought to the idea of writing for the accordion—creating a serious original repertoire which would eventually secure for the accordion recognition and acceptance in the concert world. But these composers, who decided to risk their reputation on such an enterprise, were convinced about the accordion's qualifications as a serious instrument, not by listening to polkas, seaman's waltzes and flashy novelties, but by encountering conscientious transcriptions and performances of suitable works written for other instruments by Bach, Paganini, Liszt, and other composers.

These composers include Hugo Herrmann, Hans Brehme, Matyas Seiber, Adamo Volpi, Fugazza, Chaikin, Vilfred Kjar, and Ole Schmidt. Lately such familiar names among American composers as Henry Cowell, Paul Creston, Alan Hovhaness, Virgil Thomson, Carlos Surinach, Wallingford Riegger, William Grant Still, and Robert Russell Bennett have joined the list of musicians who have opened their eyes to this new instrument as a medium for their musical expression. They are contributing increasingly to the scarce repertoire of serious music for the accordion. More new works are gradually appearing—solo sonatas, rondos, fugues, and concerti for accordion and orchestra. Only the future will tell us how much of this material will enter into the standard concert repertoire, but one thing is certain: a repertoire is being created which will ensure a respected position of the instrument in the music world.

A great amount of prejudice must be overcome, not only by the composers, but also by the concert managements, music associations, symphony conductors and, of course, the concert audiences. This atmospherical change will unfortunately be a slow and nearly imperceptible one. Many of today's concertgoers will never learn to listen to and accept the accordion as a serious musical instrument, just as they have been slow recognising such great artists as Andres Segovia of the guitar, John Sebastian of the harmonica, and Sigurd Rascher of the saxophone.

Conservatism has always existed and seldom contributed anything new to the world. Its only great value consisted in its preserving and encouraging cultural values already accepted. But without experimenting we would have had absolutely no progress or new developments since Palestrina.

The accordion of today is a new, wonderful, thrilling tool. It is up to the idealist to prove not only his own but his instrument's worth, and he must seek his goal through enterprising, progressive and far-sighted symphony conductors, concert managers, music directors and associations willing to open new avenues to the critics, audiences and the entire music world!

ACCORDION OVERSEAS

GERMANY

The third European Accordion Folk Music Festival which was held on Whitsunday at Stuttgart attracted contestants in thousands. Although the weather was cool and rainy, 20,000 people came to play and to listen. More than 5,000 accordionists from Germany, Belgium, Bulgaria, Denmark, France, Holland, Yugoslavia, Austria, and Switzerland entered the contest, and there were visitors from Argentina, England, Mexico and Portugal. In the orchestral contest, 182 accordion orchestras competed, and the highest marks with the Europe Cup was won by the Untergrombach (Baden) accordion orchestra, under L. Pfeffer, with "Concert Fantasy for Three Electroniums," by Helmut Degen.

SCOTLAND

Jimmy Shand and his wife were given a huge party on the occasion of their silver wedding. It was held at Strathmiglio, and music was provided by Dave Arnot, of Kirkcaldy. Present was another famous Scottish bandleader, Ian Powrie. Jimmy was awarded an "Oscar" of the ballroom dancing world for the most outstanding old-time orchestra. The trophy is known as the Carl Alan Award, presented by Mecca Dancing, and was handed to Jimmy by Alicia Markova in London before millions of TV viewers.

RECORD REVIEW

"40 Accordions" is the title of an RCA Camden mono LP which was released a few weeks ago. The accordions belong to the Palmer-Hughes Accordion Orchestra, an American group. Palmer and Hughes are well-known teachers and soloists in the U.S.A., and they have also made duet recordings not released in this country. Among the better known items on the LP are Carmen Suite, Brazilian Sleigh Bells, Bolero, Swedish Rhapsody, Granada and Il Guaranyi Overture.

Charles Camilleri is featured on MGM mono LP entitled "Spectacular Accordion." Three accordions, orchestra and a prominent rhythm section play popular numbers such as Hot Canary, Petite Waltz, and Just Because, etc.

Harmonica fans will find Jerry Murad's "Fabulous Harmonicats" on Coronet KLL-1646 a must. The recording technique is excellent, although it is hard to believe the engineers' statement that multiple recording technique was not used. The echo chamber is overdone in most of the tracks, but that does in no way lessen the astonishing playing of Murad's three harmonicas.

If you haven't already heard the Jerry Murad Harmonicats' record on Mercury LP, "Harmonica Cha Cha," we recommend that you do. You will find lovely arrangements of Cha Chas, including "Peg o' My Heart," "Perfidia," and "Petite Fleur." The record is available as a mono as well as stereo.

Alan Black another American harmonica player, is the feature artist in "Harmonica Spectacular," an HMV LP 7569. There are some beautiful arrangements for harmonica with guitars, and all tracks retain a steady beat in all moods. A very good track is Blues in the Night; others are My Melancholy Baby, Mean to Me, True Love, Love Letters in the Sand, Blue-tail Fly, and Old Buttermilk Sky.

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